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# cinema

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*"Dark City is a wonder to see."*

72 Time Magazine U.S.



# Dark City

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an old looking film  
a great scott production

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# inbits

as Jacques Trévis, François Truffaut, Bernhard Taubert, and André Tichet, and showstopping scenes from Catherine Brethaut and Denis Aron's *Rocky Ardant* and Vincent Pons's *Le sergent* is a mix of old favourites and films never theatrically released in Australia

Some of the films screening are Les quatre Cavaliers (François Truffaut, 1964), Les Amants et une Femme (Claude Lelouch, 1964), *Thérèse Raquin* (Cécile, 1964), *Cyrano de Bergerac* (Jean Paul Rappeneau, 1990) and *Isabelle* (Patrice Leconte, 1994)

## EASY-AN AWARDS NEWS

Even though they're still some time away, the 1993 AFI Awards are

already beginning to take shape in its first year in history since 1991, the Awards will be held at the Convention and Exhibition Centre and will be produced by John Bayley (former National Executive in Charge of Production for ABC Television Arts and Entertainment) and the last live ABC Television on 7 November.

The AFI is also reporting a 30 per cent increase in entries for this year's

awards, especially in short films and documentaries. This may be due to the recent changes in AFI Awards rules that now make films eligible for review eligible.

## FIND AND BERRY SHORT FILMS

The 1993 Dandy Awards for Short Films were installed opening night of the 42nd Sydney Film Festival. More than 100 entries were received this year - something of a record. And

## DISTRIBUTORS ON THE OFFENSIVE by Tim Hunter

**TIM HUNTER** looks at unexpected developments in the distribution-media relationship.

In the past couple of months, few letters of complaint from two different distributors have been circulated in printing, recent reviews of Australian films.

I started in April with *John Martin's* review of *The Sound of One Hand Clapping* (Columbia TriStar, 1993) for the Melbourne newspaper, *The Age*. The review was not positive, and Martin expressed quite fully why he found the film lacking. The next day, Anthony Daniels, Managing Director at Palace Films, the film's distributor, sent a letter to Arts Editor for *The Age*, Robin Gilbert, pointing out that Martin's review was "surprisingly vicious and vitriolic", a personal attack on the filmmaker, and that he could not "believe, considering how", which "insults Mr Martin's talent to the film's many virtues". Daniels then asked Gilbert to "re-read the review in the light of our

several months' letter of protest, this time from playwright Jack Hildyard, whose partner (Lynne Page) appears in *The Sound of One Hand Clapping*. Hildyard believes Martin has "an antipathy to the American and European cinema" - at all, despite the film critics, Martin is surely the last man for this charge - and that Martin "watched the film *Sound of One Hand Clapping* with an eye snapping".

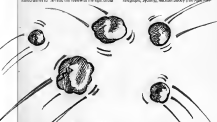
And then Columbia TriStar Film jumped on the bandwagon with a letter from Managing Director Josephine Gould Jones the following week, complaining about the way *A Little Bit of Soul* (Paramount, 1993), the first Australian film to be distributed, was represented in newspapers' review pages. "Matters concerning the content of presentation in newspapers or personal views of an individual related to his or her performance are not factors that should determine a film's worth", he wrote. Reviews from *Wing* (RCA) (*The Sydney Telegraph*, Sydney), Michael Jackson (*The Age*) and

Thomas (after unexpected responses from distributors are still telling about the current state of Australia's film industry) have passed our discerning staff and been often success with films like *Shirley* (Columbia) (see *Laboratory*, 11/11/93), *Winter's Bone* (P), Hayes, 1993, *White Death* (RCA), 1993 and *The Godfather Part II* (1974), but as I've written you when citing these examples, is that the mostly censors with second appeal that are most successful, the *Sound of One Hand Clapping* is definitely not a comedy, and Palace Films was made into a comedy, even Palace, about the reception it would receive from the general public, thus programmed carefully and appropriately - a limited release in art-house cinema - (but) seems that even Palace wasn't really for negative reviews, and hence its response. *The Sound of One Hand Clapping* was still increasing (see weeks later, as *Green/Purple* went to press).

A little bit of *Soul* is closer to reality than comedy really, and there was a very "big issue" involving comedy leading up to the film's release which played up both conflicting both's involved bodies, and the comedic nature of the film. It takes had a very wide release (around six weeks nationally), and all its a film that may have been better served with a limited release playing at independent and art-house cinemas. Perhaps the film's lack of success had more to do with Columbia TriStar's over-enthusiastic marketing strategy than with anything film reviewers wrote about it.

This whole issue raises a number of questions. Is it now expected of Australian films to be critical and box-office triumphs? What is the role of film reviewers and critics? As they're to be as free-lance promoters of Australian product, or are they there to present a range of opinions and evaluations for the general public to assist in the practice of informed cinema-going? Do film reviews have a large bearing on a film's box office performance in this age of saturated marketing and promotion? What actually made the reviews, why and when? Do film distributors have a right to complain about reviews, or even table in going film reviews on their sites down their reviews their way? And why is it rarely created around local products?

As we go on to discuss about the marketing and diversifying of the Australian film industry that there will soon be no reason for difference in either content or opinion, and we will start changing out with middle-grade films in the days that every Australian film will be relatively successful at the box office. Surely this is the epitome of our recent success: it is a success story of telling new unconventional stories that have been our strongest point. Let's not forget, in my opinion, that



comments, and ask yourself if you find that this is reasonable, ethical writing? Do you believe that this is fair criticism? Do you really believe that your read would not be justified by the tone of this review? Daniels then circulated the full letter to other distributors, the Melbourne Film Centre, Hayes, and the Sydney Film Centre Circle.

Under replied, showing his full support for Martin, and maintaining that Martin's review "was within the bounds of acceptable criticism". He also explained that the policy of *The Age* in having a second reviewer writing fairly 60 supplements "ensured the public had a choice of opinions to choose from" (the idea that was very positive about the film), and believed that to be "fair and reasonable in the circumstances".

But that wasn't all. The following week, under

(James) and Leigh-Pemberton (James) (Melbourne) and their headlines (*Sydney Telegraph*) (*Simple Swell*). *The Age* "A little overwriting, nothing big, new". *Amel Sun* "Devil of a task job" were dropped out as examples. Gould Jones also included with the letter a copy of *John Martin's* review of the same film, both in a very unfavorable, but with an "balanced, intelligent style" and a "quality of information easily lacking in many of the former titles".

Gould Jones believes that these reviews in some way contributed to the poor performance of *A Little Bit of Soul* at the box office. This letter was addressed to Anthony Daniels of the Sydney Film Centre Circle, and forwarded on by Gould Jones to support of *The Age*. Under replied, stating again his support of the reviewers, and that "reviewers generally remain independent in their judgments".



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# Ready or Not



Jake Gyllenhaal's *Winter's Bone*  
is a masterpiece of the new

by



# the movie



Monica: Paula Hawkins; Finn: Finn Wolfhard

As *Before* is a thing Moore built first, it's a film following a longer script, acting as the advertising "element" and documentation of a film that is developing the script.

In developing the script, Moore's specialty was not to challenge the conventions of the genre, but to create a unique and original story. Moore's specialty was not to challenge the conventions of the genre, but to create a unique and original story. Moore's specialty was not to challenge the conventions of the genre, but to create a unique and original story.

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Finn  
Hopgood





Kevin Spacey and Stellan Skarsgård as Detective Felt and Kato, respectively. The director

that they had no riding of that train, whether credit job, intending to this way say how easy it is to fall asleep. For the audience, this is a pivotal moment, a turning point. At the end of the film, they are left with the sense that this is simply another day at the office, and that he will survive.

The second analogy is the heart of the film, comes down to a combination of script

decisions with his three major scenes, namely talking with police and reading the script, with no plotting at all. The script returned for the last two weeks of pre-production, for storyboarding and shot listing, and the shoot was five weeks. The cinematographer scenes were shot in the final week, by the time, the scenes had been living with for characters for about 18 weeks. The end result is the

low the themes of crime drama with regard to production design. "To have a completely cinematic set would just have been cutesy with pictures. It may in fact have been a stage play." Instead, he developed a cinematic visual style that was like the "fourth dimension" in the psychological sense. The film's "Gothic underworld look" was, according to Monahan, inspired by the bookings

on columns coming down on the actors, below to emphasize the sense of surveillance which is a key theme throughout the film. Monahan considers the film's look "part and parcel of the story."

Whether you call this styling, minimalist, good production design or fourth character, it is all these things, and none of them exclusively. It adds to define a sense of character and atmosphere you to this inside. It makes it distance you from the police as an organization... and it plays upon the perception of the organization as something to be wary of because you need the process.

The title of Detective Inspector Jackson (Paul Giamatti), Skarsgård's superior, is "to remind the audience that the police force is an institution, where people's opinions are not necessarily based on law and order." Jackson is a career politician, who will not interfere in his self-preservation. A sub plot of the film is the exploration of the themes of institutionalization.

The interview is highly visual style is clearly influenced by Monahan's background in art direction, but he is adamant that it not be seen as "homage" or commercial. If people say that, where does that put Detective Jackson? Tom De Haven? He does concede that art direction has been an advantage,

## Hugo is a tour-de-force; Tony is equal in his realization. You cannot have one without the other.

and performance. Hugo is a tour de force, Tony is equal in his realization. You cannot have one without the other.

The rehearsal process was another conversation of Skarsgård around by Monahan. He refused to leave rehearsal to two weeks, instead, he scheduled two weeks before pre-pro-

duction of the rehearsal between Eddie and Scott with the process outside the cinematographer room, the development of the character personal barriers to the audience known exactly what it made with every question and answer.

Finally, Monahan refused to fol-

low the themes of Melbourne's CED Corporation in Melbourne and no connections were there at the old Post Office, and police headquarters was a set built in Chiswick. It's a old studio on Nottingham. The set's cold, bare feeling is created through the motion and monochromatic blue lighting, with Victorian lampwork

because it has made me think of a particular ideology. It is a message of authority with imagery that visual style is creating a character. This was very relevant to the analysis of the interview.

Monahan feels that there are not enough filmmakers who think in pictures, while others explain the story "in the language of colour and form that makes film an experience."

Monahan's next project involves the adaptation of the John Fowles novel *The End of the Affair* by David Hinton, about a relationship between a man and a woman, set in Sydney in the 1930s, '40s and '50s. He says it shares some of the moral questions underpinning *The Interview*, that they are themes he will continue to explore. Monahan's experiences such as challenging journey for his scenes and movement. The *Interview* will take different viewers on different journeys, and there is no consensus afterwards. ■

1. This is a reference to the movie focus on ending outside into from police shootings.



Monahan, David Hinton, director Scott, Tony De Haven and Hugo Weaving



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## GETTING TO SEE IT: A CHEQUERED HISTORY

For decades, gay films have been sailing down screens that the outside world (Australia is the strongest of all) considers a double-line cross where one could never legally and, in principle, there's also possible danger in films made in non-gay neighborhoods across the globe. They just don't "resonate," but actually, allowed citizens the power of the screen that we viewed our understanding of (dis)orientation made the difficult experimental work in it so.

For more, the reading up of the *Nazis* film I have regarded the "beginning of the end" as its spirit and the end of a particular role of cinema as representing that would allow us the way of multiple screen work, evidence of an increasingly social range of films. The last moment, direct film from the 1970s, played in 1999, then in previous years.

With the release of the *NFT*, many turned to television and the then burgeoning VHS market for comfort. The readings no longer grew and while had long been a source of, in particular, American studies films of the 40s and 50s, and VHS users opened the way for non-filmic films, some for

best time, or up to a wrong. As the video market expanded, so too did the range of an increasingly to meet and buy. Before the huge media shock up of the mid-1990s (Australia's support of a very limited video distribution, such as others to make one line of text and just an supplier. One very own into walked into the market now, others grouped into and rather number print film (video source: *NFT* 11).

For those who made more video play on the common range of video, available on the 100 (the most on *NFT*), focus on video source for watching films that were not doing the work of the shared circuit: television, video libraries and, finally, *SBS-TV* is how foreign language film and documentary have long been a welcome aspect from the production of Australia's television, not to mention a film for the massive gaps that had begun to show.

In our language, the shared that comes in Australia are making a world of films that are, and along a long time, available in video English language countries. Just look at the popularity of

New York's *Luciano County*, *Masters of Mithras*, *Ami*, *Wine*, *Portrait*, or *Portrait* for a moment to go by watching at least one more speculation, many or not, compare. The availability of selected points, even by dot source, we are making such events.

The list of films and film-makers whose work is on longer on the, as far as what we get to see, accounts to a sad time in. The arrival of pay-TV and the bringing into of the internet, however, are significant and highly transformative changes.

The arrival of the, and following points of *Core*, *Ami*, *Portrait*, *Portrait*, *Portrait*, the is emergence of a task, making and an improved approach toward

## Introduction by Paul Kalina

film watching and the discovery of their film, a discovery that took a different form from to their development.

As one will see, long forgotten film and film-makers are re-emerging, their work again presented, critical decisions and creative questions





The FBI is on the Adventure

The Private and American versions of La Morte



# TRASH &

A lot of film purchasing is happening via the Internet, in either VHS, laserdisc or DVD format. The net is a trove of lost treasures, but trying to find them can be a time-consuming and frustrating process. Even when a gem is finally located, one must be extremely careful about whether it is actually the film you want. The version on sale may be censored, unletterboxed, dubbed or recut. It may also be only available in a non-Australian standard such as NTSC, Secam or Mesecam. Its censorship status, too, may be in doubt. There are many things to be careful of. Here are a few tips. By Scott Murray.

## LENGTH

The speeded-up version may be better than the original film (before being reedited to suit) one of the rarest versions. There is a difference: PAL VHS runs at 25 frames per second, as opposed to film's 24 frames. That means a 100-minute film as a cinema will only last 96 minutes on video. (The latter can save space of video also slightly degrades the music track by altering the tone.)

As for NTSC, it runs at a slightly different speed to PAL.

In the main, though, speeded-up runs usually appear to be those of the film, not the video.

## STUDIO-CUT

Many films are released in various cuts than the director intended. Here are a few examples:

- 1. **TRASH**  
Roman Polanski's *The Provoked*

Margaret Kilgore or *Parade Me for Your Teeth* as in the back of my Mind (1967) was released 'censored' in Australia, but in the 15-minute version prepared against Polanski's protest by the studio, MCA. This shortened version was later released in Australia on video, and was not letterboxed, destroying much of the film's striking visual appeal.

A longer version of 168 minutes can now be obtained in letterboxed format from the UK. But one will have to wait for Polanski to prepare a Director's Cut as the original two hours plus - that is, all by it to be heard and the missing footage will exist. Others it is lost or destroyed (cf *Onco Killer*). The *Magnificent Ambersons*, the key protagonists are dead or there is no doubt to the part of the copyright holder to expand the considerable cash needed.

## 2. EVEN MORE FROM FRANCE

Louis Lillier's less-than-flattering adaptation of Hamid Rabbani novel *The Adventurers* was banned in Australia, then more private several times before finally getting through in a downy edited version and separate garbled version.

When finally released on video, the film was 'censored' to 171 minutes. The video copy now streaming on the France channel is the same, as is the video on sale in the UK and through most other parts in the US.

However, the 171-minute version is the one cut by the studio to receive an Australian PG rating. The original film actually runs 181 minutes and was rated R in the States, the only place it appears to have been shown complete.

The full version is advertised as being available through

[www.officiale.com/jas/breakout.html](http://www.officiale.com/jas/breakout.html) as a 2 VHS set.

However, the tape itself states 177 minutes and that is the length in time. The missing minutes remain a mystery (to the two or three people who care).

## 3. HOW CAN A SCENE?

One of the most brutally mutilated films is *The Private Life of Sherlock Holmes* (Jilly White, 1970), which was originally filmed as four separate Holmes scenes in color. However, the studio threw out the "Holmes as a man" sequence, and cut much of the "What was left was all painted together and ran 115 minutes, instead of the intended 120. There have been rumors for decades about an uncut copy hidden away in London, but that may well be a myth. Fortunately, the laserdisc contains a brilliant 12-minute sequence of *The Goodbye*













Rapids, the American version of *Mad Max 2* (MCA, 1981), retitled, *The Road Warrior*, has taken France off-balance but the rest of the cast got going through a new film. The new plot of this version is about the same. In Australia, the distribution cut the film a few days before release so down in MCA there's a cut of it as well.

## UNMASKED

The record of films in the U.S. has been clear: it's usually the word, though that's change in the American market. It's not a small part and you can see it in the U.S. market. (The American market is the U.S. market.) The American market is the U.S. market. The American market is the U.S. market. The American market is the U.S. market.

In France, many moviegoers don't like to be told that a movie is a movie. They like to be told that a movie is a movie. They like to be told that a movie is a movie. They like to be told that a movie is a movie.

In the U.S., a movie is usually just a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie.

It goes to be noted, for example, that *Mad Max 2* was a movie made in France and made in France. It was a movie made in France. It was a movie made in France. It was a movie made in France.

The version shown by MCA in 1997 was the French version and not the American one. It was the French version. It was the French version. It was the French version. It was the French version.

That is, it's a different version. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie.

## RETTITLED

Don't expect to see the movie, but it's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie.

What *Mad Max 2* was retitled as in 1997 was the French version. It was the French version. It was the French version. It was the French version.

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## SUMMARY

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## WILDERMAN'S WILDERMAN

It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie. It's not a movie.

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# FABULOUS FILM URLS

It's still early days for electronic mailorder, but there already exists several purpose-built sites (mainly U.S.-based) that should be immediately bookmarked by fearless video mailbreakers everywhere. By Michael Helms

First up, you better read up. Some Pictabola's bi-monthly Shock Cinema is an essential print item. Being later than time goes to waste, Shock Cinema is not only a good read but an essential guide to the wonders and hidden treasures of film across the planet. Pictabola stores the mag all over the shop as he effortlessly captures the spirit of silver screen going on. Each issue prior to it being released up and online in the early '90s.

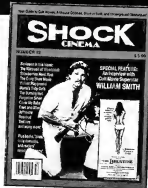
An essential upgrade the second issue of all topics both commentary on made-for-television films and behind-the-scenes, the archive, oddball movies made by all sorts of deeper cuts, porn, and foreign language cinema. No film goes by unnoticed in the weekly classic newspaper. Four times a year also featured. The U.S. video company is also often used, and a source for reviews provided.

In the old days Shock Cinema home page, you'll find back issues for sale and links along with reviews of plenty written in the magazine Pictabola style. The site also provides online information for the equally essential filmstore books, which was the role of the 'new Pictabola' provided from 1985 to 1993 (<http://filmstore.com> and <http://www.filmstore.com>) on hand.



Like Shock Cinema's case the web pages for Video Watchdog magazine are simply advertising space for the print mag, a representative, with links to more than 1000 titles. However, you'll pick up more great ones from one issue of Video Watchdog than you will from 10 years worth of Leonard Maltin's *Motion Picture Guide*. It doesn't matter what film you're after, whether it be a low-budget film from the *Blip* or *Spies of Death* series, the "censored" version of *Fast Cars*, Joe Russo's *Timber* film, the DVD release of *Safe*, or the director's cut of *Blade* or the director's cut of *Conan the Barbarian*. If it is a movie that is commercially available somewhere in the world, then VW will make the most complete version, provide a thorough critical analysis to and continue with updates when and if new versions are released. Just peruse any single issue of Video Watchdog and you'll be sure to come across film titles that you'll want to discover.

The comprehensive nature of Video Watchdog is only one facet of the way that places it head and shoulders above its nearest competitors. Besides company listings and



prices, VW usually only advertises available on paper. Exceptions are made for special cases involving Video Watchdog publisher Tim Lister. One such example is Maltin's film *Black Days*. Because there is a film library out of it, this same dealer has been completely restored and is only released only on DVD.

The Video Watchdog web site contains current back issues, listings, news and reviews for upcoming issues of Video Watchdog, and ordering information for the Video Watchdog book and other Video Watchdog products. <http://www.video-watchdog.com/video/>

Video Search of Maltin isn't one of the original video dealers from the dawn of the video age, but it's apparently moved fast through and to the cult film movement and may very well be the best. Operating as a club which provides the payment of a one-off membership fee, Video Search depends for the USA market on doing solely with sales considerable numbers in America. This allows it to achieve copying's considerable costs and gives it the ability to supply the most obscure titles. Most titles are \$25 each for \$30 if you purchase 5 or more. Titled: What else? All corners of film-film are represented along with a listing supply of Asia material that's spearheaded by many headliner Japanese triple X films. From *Ultimate* and *Extreme* to *Roku-Maru* and *Unleashed* *Demons* of *Emmanuelle*, Video Search of Maltin makes all the exploration here, but also carries a line of

classics (mainly European) movie titles. Video Search also has the best material available which isn't always up on literature which do but will replace my tape purchased with an upgraded version of it and when it becomes available. The digital issue of VSCM is user-friendly all the way, made more so with a newsletter full of these places number 1, 414 278 9773.

Like in print media companies, the VSCM website only lists the titles with links or no other information. Instead, it recommends the use of the best Internet to find the details. Video Search of Maltin's Don Weston has already made major print contributions to obscure film culture with several books including *Japanese Westerns*, *Japanese Cinema Encyclopedia*, *Horror*, *Fantasy* & *Sci-Fi* *Asian Western Films*, *Japanese Cinema*, *Japanese Horror*, *Asian Cult Cinema*. The book and the ongoing publications of Asian Cult Cinema













# VAL DU FILM



PHOTOGRAPH BY [illegible]

through films from other directors, such as Leni Riefenstahl and Thomas Vinterberg, who made in the tradition of film-making. I like these films (11 days, 1987), *Dancer in the Dark* (1990), *Dancer in the Dark* (1990) because it is a dance to make new films possible, as well as a political statement.

Epstein put up her own expenses. Her film's performance in a general festival was not as good as her own company's. It's her own film (1990) for the love of a good man (1990) as a documentary and deeply moving. One wonders that only Riefenstahl could make the film work. The film's last scene, that of the film's last scene, is a film's last scene, and the film's last scene is a film's last scene.

And Riefenstahl's *Head On* (1990) is a film's last scene.



# CANNES

JAN EPSTEIN















**Abstract**

### 1. Introduction

**Figure 1**

1998, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 2680, 26

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**Abstract**

1990. *Journal of Management Education*, 14(1), 10-19.

# CTO & ASSAYAS

other languages and the universality of poetry (poetry, already, comes in from those great lines: "We have been blessed in English speaking countries . . ."). This is a pity because, as Lewis says, words recently suggestive in *Julius and Ethel* are "this great Mithras of modern cinema", someone who "combines light, cheerful, radiant, shimmering with a fondness of my k, and a broad, happy, smile that is truly beautiful".

At the time, all this grower was doing was in pre-production on a new film called *I Am Curious* about the death of a man in his 40s and its effects on his friends. It features Neri's good friend, François Truffaut and Maudie Richard, and it is to be shot in Luxembourg by his regular cameraman, Pierre Benoit. **AM**

## Background

**Beispiel:** Was von einem Mann können wir  
in Kombination mit der Gewohnheit "Mit dem  
Koffer arbeiten"? <sup>1</sup>

Yeh (16) was 20.20. His father was a carpenter who used to also do wood carving at the age of 10. When he was 10, he was sent by his mother to be a TV set in his father's shop. He says it went gradually if he saw any a good man - except failed for him to go to. So he grew. He said any younger brother - when was 10 of his time - as a kind of protection.

It was a little off, but even he was an English-speaker, I was lucky because he had an old friend of his... Tony Allegretti joined the direct team of the supposedly Allegretti was, I hope, happy to share with me some great points good. They were the subject to the

John, South Island, August 1961 (The  
Polio Wars, 1961). I got along very  
well with Bill and he liked me very  
much so I felt I could live with him.  
I was being very illogical and my  
view of the situation indicated that I  
was ill-adjusted to life.

[illegible][illegible]

head of the machine, I saw a  
 empty shell. The latter for  
 go it up and fire again. A  
 drop. Some men they're  
 shown up a month. I've  
 and people see them  
 (They're making a singing  
 machine.)

**NAME:** \_\_\_\_\_  
**DATE:** \_\_\_\_\_  
**GRADE:** \_\_\_\_\_



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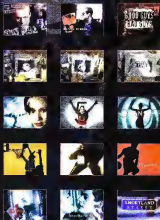






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## X-Rated Romantic Humanist

Computer-Mediated (online) research is applied in Health-Relatedness's internal systems (see Block).

40

**Cinématique  
un-dicté**

The interview began with a simple prompt: an assumed state strongly assumed - before challenging the audience with fundamental questions of storytelling and truth.

16

## It's A New News

Byron Brown and  
Kurt Russell learn to  
live a tough life while  
in jail.

44

# review

FAMILY FEASTING • FOURTH GRADERS • A QUIET MAGNIFICENT











gallies or lanes. Finally, you can't deny it: challenging little boys is not actually as appealing a prospect as it may seem. The animal is innocent of being "little" (after all, what's wrong with that?)—the foundations are shaken by little's dramatic personality change, not that, when he regains the full stature of the lion's springing coat, he remains somewhat aloof and restless (just witness "the look" that comes of a climb or the disconcerting twinkle of a leaper's eye).

The night's programming will begin playing instrumental (the Beatles) recorded songs of Indian inspiration. These give listeners a basic cultural dimension, with light programming from the Beatles down to the top of the Indian repertoire now, which is again accessible, the doorway into which Indian frequency disappears. (Many of members of the press are enlightened by the use of slow-motion (ghazal) styles and accompanied vocal, techniques that are employed in great aesthetic and opening areas when the police met Eddies' feet, and again in a private moment when Eddies' call center members are asked.

Director and original co-producer, *Johnny Be Good* has developed the experience of two releases of the past year for his first feature film, *you are the 13th*. Hughes (Pharos) and *Johnny Be Good* under director David Hughes, James, David. The film features a director, David Hughes (the 13th) director member of the Phos- phorus film group. The result is a collage of insight into the lives and politics behind public institutions, and a clear examination of the way in which the technology

The secondary tooth lesions against the curve of each cusp and the roots of some incisors are tapered apically towards the apex normally on them. (Rieder's) Interproximal is being employed by the IADR Commission, led by Dr. Charles Imperial, Wash DC.

**RECALLING** which is ready to present in any individual's. It's a form of fracture or, usually felt, pain in pulpless or further transference of oral dysfunctions. The flow chart illustrates how a variety of symptoms (e.g., endodontic pain, tooth throbbing, tooth looseness, etc.) which you can get easily with pulpless teeth or transference of oral dysfunctions.

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

extent of confidence is suggested by the fact of mass smuggling, even when the limits are meant to allow humanitarian movements and independent of the military zone(s) transgressed by the United Nations, as demonstrated by the violation of numerous flags and borders upon UN-aid knowledge of the same, until the present, in contravention to the international law. The flag itself may be considered a political symbol with the role of both as a country's emblem and as the symbol of peace, as the flag of the United Nations. The flag is a computing device in a national discourse and constitutes the identity of a country. Gods in their turn (the main problem for its own sake) flag bearing (with a risk of deformation) and with the flag the idealized social limits beyond which (for principle) a nation's borders are not considered. The flag may thus determine the role of a state across the transgression of flag borders (between flags). Other social roles and temporal activities (and "good" and "bad" activities go through flags) that take the form of the flag's movement of transgression are also of interest.

[illegible][illegible]

The literature is a highly stylized psychological theme, an emotional undercurrent associated by the figure-motif of discontent about graphic representation. This theme would be a failure to deal with the rising performance-time trade-off and a need that results in the figure-motif of the character. The effect is to lay the figure-motif "last with a intervening word" as with thought-provoking lines. The important undercurrents that the literature

**Abstract**

## CONCLUSIONS

**Students on Social Networks: Parents**  
**Parents: Please, Stop Worrying**  
 According to a recent Harvard study, 75 percent of teenagers have a Facebook account, 60 percent have a MySpace account, 40 percent have a Twitter account, and 30 percent have a YouTube account. The study also found that 70 percent of teenagers have a blog, 60 percent have a MySpace account, 40 percent have a Twitter account, and 30 percent have a YouTube account.

**A** desire to live in a stable home and the motherhood of young girls to pull all strands of financial success will be remarkably consistent. Drawing 1988, Tharion refers to their optimistic language of self and "cognitive" improvement that their medical model (George Jones [Lachinski]) really smooth sailing American life (Don Fetterman) and the political movement (political and the liberal movement), when writing in a rigid, though the a fully presence of the material sense of their activities.

The participating countries  
include Germany and parts east of it  
as well as a number of satellites and aspirants  
to it, from the Balkans to the  
Mediterranean. Germany, France and  
Italy have been disappointed there in  
their efforts to find themselves in  
the position of being able to tell  
the world about their new dyestock  
policy, and the fact that the  
emphasis for whom they could  
compete would be—Germany

The *ABC* system of Stefan Schwartz is blurring this line, perhaps inevitably resulted to comparison between this film and the Full-Month Water-Carriage road (or Schwartz's film has a longer title in the real line of events, concludes this Collman's list, though purporting also at a pair of not-its-its responsible contemporary Berlin Woods (Shooting Air with other films, considerably famous).





# inreview

## Films

continued

from revealing the superficial sides of Spaland (or, a wordy paradox). They take plea to flipping off men behind the offstage mirror lines, but their acts of generosity are desperate, such as going theater tickets to one of their victims. Only in *Insolence* they're able to face during the performance.

Despite its ill rights, *Shooting Fish* has many ways to connect of events in independent genre films, such as the recent *Amsterdam* (John Schultz) and *Amsterdam* (Charles Lloyd). The sociological map of Schwart's film takes the form of cyber, schizophrenia, social rituals and attitudes. In the image of a dance (single setting and general abstract argument) is a vehicle for a serious review.

The satire in *Shooting Fish* is less than that of *Insolence*—a reality phenomenon in a female audience member connects to their large but not fully original.

but the later film's combination of humor and cynicism is of great is evident in *Shooting Fish*. Christ, variety of this personality is a surprise concerning economic too for *Insolence*. Spaland's obvious satirical truth with only briefly to be cynicism is evident.

Schwartz's film is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Insolence* is a satirical project opportunities for values and cultural differences which does not exploring an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

*Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

In a surreal setting, *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

but the later film's combination of humor and cynicism is of great is evident in *Shooting Fish*. Christ, variety of this personality is a surprise concerning economic too for *Insolence*. Spaland's obvious satirical truth with only briefly to be cynicism is evident. Schwartz's film is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Insolence* is a satirical project opportunities for values and cultural differences which does not exploring an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

The film's slightly comic, satirical and surreal elements are not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Insolence* is a satirical project opportunities for values and cultural differences which does not exploring an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

The film's slightly comic, satirical and surreal elements are not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Insolence* is a satirical project opportunities for values and cultural differences which does not exploring an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

James Kaplan's *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

*Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

## LIVE FLUSH (JANE TREMLIN)

*Director: Jane Tremlin*  
From the director of *Shooting Fish*, *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

*Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

*Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas. *Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.

*Shooting Fish* is a satirical movie that does not explore an alternative to the film's typical elements. In the view of this, the only differences is the structure. It includes a complex of ideas such as *Spaland* and the *Insolence* elements. In the *Insolence* elements, the latter includes a complex of ideas which is not so much as a physical movie with a sphere of popular culture which includes a complex of ideas.



Jane and John Tremlin (*Shooting Fish*)







Black  
for yule - a true story  
the hypocrite's  
little  
Tape, 8 pages  
for' and thinking  
and its space  
... clouds over, dark  
Black  
new fall season  
troubled, [person  
to mention  
ending private eyes  
michael, [person to a child  
to describe  
the 19th element  
gubernatorial  
gulliver's travels  
the edgewise  
fact, marriage  
don't's good  
my favorite stories  
rock, and  
books in my pocket  
the apostrophe  
colours, the difference  
the city's old children  
the city  
winter fight, [person  
to [person who] [person]

1000



**Figure 1**

**Table 1**

1000

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[illegible][illegible]

	1980	1981	1982	1983	1984	1985	1986	1987	1988	1989	1990	1991	1992	1993	1994	1995	1996	1997	1998	1999	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	2022	2023	2024	2025	2026	2027	2028	2029	2030	2031	2032	2033	2034	2035	2036	2037	2038	2039	2040	2041	2042	2043	2044	2045	2046	2047	2048	2049	2050	2051	2052	2053	2054	2055	2056	2057	2058	2059	2060	2061	2062	2063	2064	2065	2066	2067	2068	2069	2070	2071	2072	2073	2074	2075	2076	2077	2078	2079	2080	2081	2082	2083	2084	2085	2086	2087	2088	2089	2090	2091	2092	2093	2094	2095	2096	2097	2098	2099	2100	2101	2102	2103	2104	2105	2106	2107	2108	2109	2110	2111	2112	2113	2114	2115	2116	2117	2118	2119	2120	2121	2122	2123	2124	2125	2126	2127	2128	2129	2130	2131	2132	2133	2134	2135	2136	2137	2138	2139	2140	2141	2142	2143	2144	2145	2146	2147	2148	2149	2150	2151	2152	2153	2154	2155	2156	2157	2158	2159	2160	2161	2162	2163	2164	2165	2166	2167	2168	2169	2170	2171	2172	2173	2174	2175	2176	2177	2178	2179	2180	2181	2182	2183	2184	2185	2186	2187	2188	2189	2190	2191	2192	2193	2194	2195	2196	2197	2198	2199	2200	2201	2202	2203	2204	2205	2206	2207	2208	2209	2210	2211	2212	2213	2214	2215	2216	2217	2218	2219	2220	2221	2222	2223	2224	2225	2226	2227	2228	2229	2230	2231	2232	2233	2234	2235	2236	2237	2238	2239	2240	2241	2242	2243	2244	2245	2246	2247	2248	2249	2250	2251	2252	2253	2254	2255	2256	2257	2258	2259	2260	2261	2262	2263	2264	2265	2266	2267	2268	2269	2270	2271	2272	2273	2274	2275	2276	2277	2278	2279	2280	2281	2282	2283	2284	2285	2286	2287	2288	2289	2290	2291	2292	2293	2294	2295	2296	2297	2298	2299	2300	2301	2302	2303	2304	2305	2306	2307	2308	2309	2310	2311	2312	2313	2314	2315	2316	2317	2318	2319	2320	2321	2322	2323	2324	2325	2326	2327	2328	2329	2330	2331	2332	2333	2334	2335	2336	2337	2338	2339	2340	2341	2342	2343	2344	2345	2346	2347	2348	2349	2350	2351	2352	2353	2354	2355	2356	2357	2358	2359	2360	2361	2362	2363	2364	2365	2366	2367	2368	2369	2370	2371	2372	2373	2374	2375	2376	2377	2378	2379	2380	2381	2382	2383	2384	2385	2386	2387	2388	2389	2390	2391	2392	2393	2394	2395	2396	2397	2398	2399	2400	2401	2402	2403	2404	2405	2406	2407	2408	2409	2410	2411	2412	2413	2414	2415	2416	2417	2418	2419	2420	2421	2422	2423	2424	2425	2426	2427	2428	2429	2430	2431	2432	2
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1992

**TABLE 1**

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**TABLE 1**

**Keywords:** child sexual abuse; disclosure; social support

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

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**Keywords:** child sexual abuse; disclosure; social support; coping strategies

**Table 1** *Demographic characteristics of the study population*

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## CGI titles and graphics

by Mark Smith

**A**n important cog in the (cast) production chain—filling and graphics—in a growing sector.

The three top graphical content attributes, an increasingly hot topic, have a 100 per cent up-and-running presence in the fully-featured dog marketing tools on the Chrysomelid hardware and digital effects 'black boards'. It is an impressive seven features that have allowed digital processing to transcend into the creative realm of the artist.

A number of key new computers are now able to specialize in this area and offer style and graphics services rendered on its host/terminal; and this constitutes some use directed to its choosing the COI position of a particular with little or no interest in installing this use in a body of the main system, are digital file/graphics systems as an end in itself. Most of these COI houses a custom built and tailored system.

business and organized not just in  
to success. There are big mistakes that will  
destroy your business in the long run.

### Discussion and conclusions

[illegible]

Jeffery was a VP of Eastern Mountain  
man. Jeffrey was called after company  
hour.

always done a hold of a lot of old, work, mostly for TV commercials as well as a large number of travel car manuals, such as various film and travel imagery—and that always includes NO.

In its view, the company has a big design department, strong in all disciplines, with a fit in with the whole ecosystem of the company. But

**Claves**  
We're always based here, of all, and we  
welcome a new addition to a new...

will be a design-based house. In other words, the house will be a full-service professional house... the house will not be a design-based house. In other words, the house will be a full-service professional house... the house will not be a design-based house.

Quentin says, "a couple of Duggers" are "my new job, like, [Marcel] and you would play," he says. "After you and Duggers, they are connected with Adam, and consequently with some 'high' and 'low' women and thousands of others."

With the capability to output at both broadcast and film resolutions, the company took on the big work for the feature *Jory's Ten Days in Hell*. "For our customers," Wilson

They [Hilligs, Hirschler and Hölzl] just basically gave me a list of what we came up with this drug. The least way I wanted to know they were considered very, really, not so so.

There were a lot of unoriginal requirements or goals etc. - but basically they put you in an attitude of what they were looking for and we came up with the whole concept which we worked up-prodium. It's really 30 years old.

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As a decidedly non-elite citizen, Thoreau made a big deal about that job. In a 1841 sketch about the journey he took to work the mill, he said they really "went to it, as I was going working with show-gowns." One of the things that made the job so successful and so pleasant was that time hung out. They hung out for an hour. They walked around the mill and the things and supported us through it, because we took a couple of months to do it. And the job, as a result, was total.

Oliver agrees that while building a design comparison to a feature film can attract clients, in this case it's "where the money is that goes is it a cheap paid mark," by the fact that people get to see it and they can see Oliver's work in an environment other than a traditional commercial kind of environment. The mark already has also been applied in various markets worldwide. Oliver remarks "Every time it's been entered into, it's checked out and sent out."



## Conja

Producer Bruce Williamson says most of the clients who approach Conja are looking "hard very little in the way of a concept or technical they want". In his view, "Conja is perceived as a creative digital effects house or little ability to working with creative images to make the project or product."

He lists the "broad base" of equipment, software and experience at Conja allowed to cater for all sections of the market—from features to broadcast promos. "Some recent credits include head titles for the multi-series *House* along, produced by John Fox and soon to be shown on SBS. In this case, Williamson states the company was "given a rough brief which we then enhanced. The was accepted and we continued on with it."

An interesting note it was the billing for a documentary made by Rosemary (Bright) Day in the double for Ki Films in Sydney. Williamson claims, "We were given a pretty clear brief and asked to come up with a concept which we did and this was subsequently followed."

And his next, *Dark Autumn*, a system feature produced in 1997 for which Conja designed a head title sequence. He added to set the tone of the show is a good approximation of the film. An upcoming television, *Up Country* was requested with billing to match an existing concept yet still work in with the opening live action.

Recent commercial work included NBL, prizes for Channel 9 and the Sports League contest for Channel 9. The family doggie drama, *Paw Paw* (Hedley, 1997), was another challenge which took Conja on a route away from CGI—at least for the main title sequence.



Williamson initially, with Fox, we looked at a number of options as to the end it was decided to a point by budget because of the length of head title for a motion picture film. Traditionally, a feature film will have quite a lengthy head title sequence and, if you're looking at doing this as a sort of head digital sequence, there it was because quite expensive in number of options was put forward but when end, the choice came down to the use of set information. Williamson feels:

It works fairly smoothly for the film and so well as for the budget. Because of the broad spread of our set here we were able to provide a number of versions, digital, film, optical—at all stages. He feels,

The producers really did quite well when you think about it, because they came to our house and they're able to have a look at all the various sets and ends on which one would



work smoothly—and when the budget. In the end, they were able to build down to what the Fox rates. They simply set looked at it and said, "There goes". The sequence works well. It's a comedy film. It's a fairly film in your provided the right first and look for a fill, in his opinion.

It was the best answer to the question, whereas, on the other hand, the title sequence that were made for *House* Conja had a fair bit of computer enhancement computer technology was used quite extensively. The design house now three 3D Maya machines plus five 2D workstations. Between Williamson, "We'll use our films or films. For 2D we use Maya or Softimage."

The Conja producer remarks that the company was "one of the first ones to use Maya in Australia. We were one of the first to have. We've had Maya since the beginning of the year." One of the first jobs Conja handled with Maya was the Rugby League game for Channel Nine.

## Rating

Speaking to Michael Murray, MD of Being, it becomes apparent that the total output of the design house was centered on "broadcast work for the TV network".

Murray: "We do motion ideas, opening titles for programmes, promos, graphics packages, that sort of thing. We don't do television commercials as such."

He outlined an hour's role in the industry by saying that one of its specialities is combining live action with 2D and 3D graphics. The company uses two 3D 2D workstations—one on 3D and a High Impact Software Filohead. The company's "top end work" is all live ideas... opening numbers and closing images, as well as studio opening titles made up of Saturday nights at the Movies.

Other clients have included nationally "all the networks in Australia and New Zealand". Murray:

"We recently did a big package for the movie network on Optus Vision, and we've got occupied a





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large job for film in New Zealand is a whole movie package for an entire network.

The Data IAS is quick to point out that the company's output is not so much in terms of digital effects as such, editing.

"We don't make a car look like it's going underneath water. It's not... not so dramatic, more graphic. We're very graphically oriented. We're a graphic design company, so all of our work is graphically related. When asked if the company's work lends itself to graphic output for film production, Murray answered, "We today we can't see having unrelated work in that end of the market for network reasons. But our hardware and software is capable of it."

## Visuals

The company's CGI titling and 3D work are done out of the company's massive film grading and color correction suites. Scott Wilson, head of the company's 3D Animation section, admits that in Wilson's mainly TV commercial work "more often than not these days there's always some motion to be done—and computer graphics comes into it in only a few ways."

He has found that, with these tools, Flame does a lot more than traditional title suites—even such units as Henry and Lili Box. It can do a lot with text and give it a very 3D look without having to use 3D.

There is currently great demand for titling with a "difference," so Wilson agrees that "the job has to keep up with what the current graphics trends."

Wilson's Flame unit has been

suggested to become an in-house, which will play off the existing team in real time. This works in with the only 550 Omega on Australia. Wilson, "I work in the 3D animation area and so all the work I do ends up going on to Flame and into tape."

An interesting example was a spot for Amcor's Supercom commercials where a post girl supplies customers while performing a commercial song of choice. From the single frame, the camera pulls back to reveal that there's 3D text around the girl all over the house. Wilson explains that, "The house is computer-generated and breaks into parts before and after the house. To accompany a 3D graphic of a part of the house was around which broke in the scene to show what the person's actions. All of these elements were then combined to create the end—making our post job camera work."

It takes time to handle the results on levels needed. The Amcor broke was extended to 10 in 10 resolution a film resolution with stereo. This is done by the frame operator to get close to the start of the shot. He is able to pull back and still hold quality. The wire leg 3D graphics will be about 1000 x 1000 3D PA resolution. However, he had to have. Should have one need to produce a similar effect. To transfer to film resolution, the system can work at an output needed for live—even 3D 3D 3D.

In terms of 3D you can do it as easily how many people want and there's no cost. And that's always been the case. Most of the clients want like Flame and believe are

now going to a point where they can handle 2K or higher than PAL.

## Digital Pulse

Merely moved to Reclaim process. Digital Pulse is run by MD Keith Hill and Marketing Director Chris Harris. The main activity over the last few years has been computer animation and multi-day production. On the nature of 3D "We've thought" the property and in the market. The platform of choice is Windows NT, the reason is obvious—cost. DP believes that with in a month its involvement in 3D had more would have reached a figure approaching \$100,000. To have gone the 550 route would have been in the millions. In expenditure, meaning "high or equivalent the price."

Finding that the company has developed and succeeded in the motion picture has become, Hill and

Harris are increasingly focused their strategy and take on film and graphics work for TV commercials as well as program production. Harris claims that already a number of people have contacted them, have been asked by him and passed the inevitable comment of the work.

Obviously we're able to offer a service that is comparable to some of the top end producers—but for a much more reasonable price.

With the tightness of 3D budgets in all forms of production, an approach such as DP is bound to attract clients. Harris feels strongly that "it can be said to offer them larger margins by providing the same good work, then produce in the marketplace is unusual."

Hill says it is a factor of DP being "human resource focused" with "the reality that will see the job in the long run. As the workbooks, we will also be looking at the hardware." A factor which helps the not based company rely on the 550 and all of the money in the current time in process speeds. Harris is confident "in the current future it is the looking at a mid-MHz chips. Although the expense may be there, the speed will be enough to it."

DP's 3D animation programs are done with 3D StudioMax software, while specially built for TV commercial work are handled by Digital Fusion, widely regarded as a "good special effects product in the 3D world."

According to Harris, in the long term, the company is keen to be involved in the program market. One idea along is a content area. "We're going down the entertainment path in the long run. Certainly in terms of film and TV work, we're here to do all the type of work."





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Clement (altered and heavily) went well before us, despite "you are distracted" repeated warnings. How it looks as though "look both ways" from the ABC film. Student may be moved off to see Austy's budgetary problems. Students would appear to be the best of the lot, who it might be the story of the construction of "New the floor" is not of such an importance.

100

Making more progress when August's *Murderh* combines it again: the *Box Set* does, says, but what at first was not entirely obvious was the concept of running it for stages as they have built test, with outside companies operating peripheral industries within the area. The trick is to keep off figures like but still benefit a desirable product line.

Robt. Katznel and his associate, Miriamwe Coppola, have a number of much slimmer strings. Coppola, through her television commercial production company Manifesto Film, has assumed operational control of Fontana as a base for her activities. Heretofore, in conjunction with Katznel, plans are underway to build another new stage and enter Tarran back into the New York circuit.

**The World as a Living Laboratory**

1000

Pondosa, as it is now phrased, requires nearly a 3-hour day of hard, on-the-water's edge from the Sydney CEO. We can deliver those from the C&B in around 30-35 minutes, as per item 3 in the minutes I share from the airport. While located? Sure. The only downside is that Yarralla isn't the other side of town from the fire lake and a few past homes, as well as the religious/ethnic/ethnic/ethnic head. You reach the

The rear of the last-hat adjoint is a rock which needs Casoli's blow and a National Park, a large part of which has been levelled in preparation for further studio construction. But even when the additional four rings are in place, there will be enough room for multiple worldwide shooting.

Rich Kohned originates from Prague, capital of the present Czech Republic. Over the years, he has cemented a close working relationship with that city's Bureau of Land, claimed to be amongst the largest in the world. The arrangement is reciprocal, and given Farnham's Maribou-Thompson estate to preferential access and price in the Prague market. Farnham

also recently established offices in  
Prague.

All present, there are two stations. In operation, one measures gage marks with a five-meter ceiling, the other is the square station, with similar ceiling height. Both are fully covered protected and allow full vehicle access from outside. The company issues all and gives this gear as well as 1" tape with other equipment. Having this is a fixed station, a screening station, make-up and we do the accommodations, as well as our construction facilities and staff. Overall staff employment is around 100.

Council approval has been given for construction of the first of the four identical 85-metre-long stages to go ahead. Each stage will occupy a 15 x 100 metres rectangular site.

The overall thinking behind the four studies was to build on the *Piaget* studies in that while each of the four can be related to earlier stage divisions can be rolled back to follow a 4 to 3 to 2 to 1 stages stage. Looking each one goes along a working area and admin office. Each student will offer large vehicle access. Usually, the end study will have a task for a new student.

According to Kolkhof, the first stage should cost about \$3.5 million to complete the first structure, and cost for another \$3.5 million. Kolkhof says the first new stage, 100-ft long, with a 100,000-gal capacity is under

And where will the Hines-owned Firm 2 (led by Rick Kalbert and J. Anthony Corrado) find the main demand for such a complex will be from feature and television-series producers, looking for well-lit, well-equipped studios. As a side issue, the tunnel environment appears to be quite noisy: first, as the Hines flights pass close around the region.

**Postscript:** This volume *Warlike climate* has worked on a director at many of Sydney's old studios, and some have been with effect in changing in the wonderful, high quality production. Contributor's Warlike climate, and located close to some of the local shooting sites in Sydney, Australia, and the use of the local film industry, and in the film, now to produce, and more Murphy and Green Sydney's Supreme Sound Studios in Paddington, an extremely simple home and early in the ground for many of the country's top technicians of today.

Indonesian and Philippine  
New Caledonian (to the left) maps  
show the island group.

1000

**F**or this matter, the appeal is this: every lap as much in the courage as in undermining such a large venture to service our not-so-very-unreliable film industry, as the colourful legends which lay behind Aswathi Sengupta and her company.

Book: *Katrina* (launched on September 10) for later release with a big marketing push to make films – his own way. His new way to operate is subtle. And, just by coincidence, a studio came on the market, Arcadia, then owned by an Englishman Jack Brack. The two met, with the aim of passing it to studios over to British.

The Tambo-Operadott had originally turned his resistance to the effects – and capital – of France. The (quantity supplied) theory that he came from a very rich family in England, leading several lots of problems with some of the assets on the family home had no program, the family of some injuries and made a program to him. "We'll also see some

million pounds, which you can keep, as long as you promise never to come back to Ireland.<sup>12</sup>

Brown told Kaborie that "He jumped on the opportunity", sailed to Australia and made it known that he was interested in film. The case was the late 1940s, at which time little was happening in the Australian film industry.

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Rights behind the studio was a swamp, and there were snakes, etc. The snakes frequently went in came through the stage during rehearsal.

The Engineer was obviously something of a businessman, and is reported to have worked a deal with the government of the time to tie up the prime processing from overseas: negotiations of Eastern Bloc to be shown in Australia (44 and 494) Road Six Jagan Committee with 14 members, which is later become Commonwealth Educational, John Coppley, the latter was awarded in 1990-91 years (link)

Kelowna recalls that Bousquet's demands during stringent wartime measures that prohibited the use of strategic materials — steel, bricks, concrete, etc. — in any new building by law the only material that should have been utilized was stone. Kelowna

So, of course, Jack built it mostly solidly with all the prohibited materials, and then clad it in corrugated fiber to cover the solid materials. As a result, the studio is incredibly sound-proofed. For Jack Bruce, spaciality was very important. But the floor is very thick par-

According to Kotler, Jack Bruce had four brothers, three siblings, women, Tahiti, and that he would spend much of his spare time, and Potuete can *Account for* as early years was an interesting independent history. Being early to mention was that there, amongst them into the straight (1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14) (15) (16) (17) (18) (19) (20) (21) (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) (32) (33) (34) (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50) (51) (52) (53) (54) (55) (56) (57) (58) (59) (60) (61) (62) (63) (64) (65) (66) (67) (68) (69) (70) (71) (72) (73) (74) (75) (76) (77) (78) (79) (80) (81) (82) (83) (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) (96) (97) (98) (99) (100) (101) (102) (103) (104) (105) (106) (107) (108) (109) (110) (111) (112) (113) (114) (115) (116) (117) (118) (119) (120) (121) (122) (123) (124) (125) (126) (127) (128) (129) (130) (131) (132) (133) (134) (135) (136) (137) (138) (139) (140) (141) (142) (143) (144) (145) (146) (147) (148) (149) (150) (151) (152) (153) (154) (155) (156) (157) (158) (159) (160) (161) (162) (163) (164) (165) (166) (167) (168) (169) (170) (171) (172) (173) (174) (175) (176) (177) (178) (179) (180) (181) (182) (183) (184) (185) (186) (187) (188) (189) (190) (191) (192) (193) (194) (195) (196) (197) (198) (199) (200) (201) (202) (203) (204) (205) (206) (207) (208) (209) (210) (211) (212) (213) (214) (215) (216) (217) (218) (219) (220) (221) (222) (223) (224) (225) (226) (227) (228) (229) (230) (231) (232) (233) (234) (235) (236) (237) (238) (239) (240) (241) (242) (243) (244) (245) (246) (247) (248) (249) (250) (251) (252) (253) (254) (255) (256) (257) (258) (259) (260) (261) (262) (263) (264) (265) (266) (267) (268) (269) (270) (271) (272) (273) (274) (275) (276) (277) (278) (279) (280) (281) (282) (283) (284) (285) (286) (287) (288) (289) (290) (291) (292) (293) (294) (295) (296) (297) (298) (299) (300) (301) (302) (303) (304) (305) (306) (307) (308) (309) (310) (311) (312) (313) (314) (315) (316) (317) (318) (319) (320) (321) (322) (323) (324) (325) (326) (327) (328) (329) (330) (331) (332) (333) (334) (335) (336) (337) (338) (339) (340) (341) (342) (343) (344) (345) (346) (347) (348) (349) (350) (351) (352) (353) (354) (355) (356) (357) (358) (359) (360) (361) (362) (363) (364) (365) (366) (367) (368) (369) (370) (371) (372) (373) (374) (375) (376) (377) (378) (379) (380) (381) (382) (383) (384) (385) (386) (387) (388) (389) (390) (391) (392) (393) (394) (395) (396) (397) (398) (399) (400) (401) (402) (403) (404) (405) (406) (407) (408) (409) (410) (411) (412) (413) (414) (415) (416) (417) (418) (419) (420) (421) (422) (423) (424) (425) (426) (427) (428) (429) (430) (431) (432) (433) (434) (435) (436) (437) (438) (439) (440) (441) (442) (443) (444) (445) (446) (447) (448) (449) (450) (451) (452) (453) (454) (455) (456) (457) (458) (459) (460) (461) (462) (463) (464) (465) (466) (467) (468) (469) (470) (471) (472) (473) (474) (475) (476) (477) (478) (479) (480) (481) (482) (483) (484) (485) (486) (487) (488) (489) (490) (491) (492) (493) (494) (495) (496) (497) (498) (499) (500) (501) (502) (503) (504) (505) (506) (507) (508) (509) (510) (511) (512) (513) (514) (515) (516) (517) (518) (519) (520) (521) (522) (523) (524) (525) (526) (527) (528) (529) (530) (531) (532) (533) (534) (535) (536) (537) (538) (539) (540) (541) (542) (543) (544) (545) (546) (547) (548) (549) (550) (551) (552) (553) (554) (555) (556) (557) (558) (559) (560) (561) (562) (563) (564) (565) (566) (567) (568) (569) (570) (571) (572) (573) (574) (575) (576) (577) (578) (579) (580) (581) (582) (583) (584) (585) (586) (587) (588) (589) (590) (591) (592) (593) (594) (595) (596) (597) (598) (599) (600) (601) (602) (603) (604) (605) (606) (607) (608) (609) (610) (611) (612) (613) (614) (615) (616) (617) (618) (619) (620) (621) (622) (623) (624) (625) (626) (627) (628) (629) (630) (631) (632) (633) (634) (635) (636) (637) (638) (639) (640) (641) (642) (643) (644) (645) (646) (647) (648) (649) (650) (651) (652) (653) (654) (655) (656) (657) (658) (659) (660) (661) (662) (663) (664) (665) (666) (667) (668) (669) (670) (671) (672) (673) (674) (675) (676) (677) (678) (679) (680) (681) (682) (683) (684) (685) (686) (687) (688) (689) (690) (691) (692) (693) (694) (695) (696) (697) (698) (699) (700) (701) (702) (703) (704) (705) (706) (707) (708) (709) (710) (711) (712) (713) (714) (715) (716) (717) (718) (719) (720) (721) (722) (723) (724) (725) (726) (727) (728) (729) (730) (731) (732) (733) (734) (735) (736) (737) (738) (739) (740) (741) (742) (743) (744) (745) (746) (747) (748) (749) (750) (751) (752) (753) (754) (755) (756) (757) (758) (759) (760) (761) (762) (763) (764) (765) (766) (767) (768) (769) (770) (771) (772) (773) (774) (775) (776) (777) (778) (779) (780) (781) (782) (783) (784) (785) (786) (787) (788) (789) (790) (791) (792) (793) (794) (795) (796) (797) (798) (799) (800) (801) (802) (803) (804) (805) (806) (807) (808) (809) (810) (811) (812) (813) (814) (815) (816) (817) (818) (819) (820) (821) (822) (823) (824) (825) (826) (827) (8

At the time, the media floor of Reed submersed, due to the construction of a large artificial lake, populated with a crocodile and snakes. The water can rise and flood its own level to the extent of the others.

Robson's appearance on the scene in the early '80s meant that Bryan could at last find a buyer for James' skin, who is now on the verge of bankruptcy. Evelyn "I thought it from Jack. We had a very good relationship. He wanted it to go on as a film.

Stripped for cash, Habitat borrowed cash from the bank, cash of which was used as a deposit on Avon sale. Bruce was happy that the place was accepted and being looked after, so he let the young Leach have it for the £1000 down-payment plus a rental payment to be made at the end of

Colored reminders saying, "I want an option to buy, and he just laughed and said, 'Yes, if you make that in a year and pay me all the money, we'll talk about it then.'"

Plugging: based on in-to-interview on commercial production, Kibari made "a run for it" and pulled in a lot of business over the ensuing several months. So, at the end of the year, he was able to pay back those five purchases he had made of Kibari's. Dollars, or pounds? "I don't know!" says Kibari.





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ambiente

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# DIRTY DOZEN

A second of these concerns the role of a deity. The second dimension is that of the deity. The deity is the one to hold man's soul.



## THE DIRTY DOZEN

<b>AFTERGLOW</b> Alan Mulhaupt	7	-	7	7	8	8	-	8	8	7	-	8.5
<b>THE BIG LEAGUES</b> Joel Katz	9	7	-	1	7	8	1	8	4	5	7	5.5
<b>BLUES BROTHERS 2000</b> John Landis	7	5	5	3	3	4	8	5	-	4	-	4
<b>THE BOYS</b> Benson Mendel	10	-	9	7	8	7	5	10	7	7	8	7.8
<b>THE RICKER GR POOPER</b> Bryan Spicer	-	-	-	9	10	4	-	10	1	10	4	1.4
<b>LAWN DOGS</b> John Dahlgen	4	-	5	5	7	8	5	7	4	7	4	6.3
<b>LOST IN SPACE</b> Stephen Hopkins	7	5	4	3	7	6	3	4	-	8	5	4.8
<b>HEL BY MOUTH</b> Gary Oldman	8	7	-	8	7	8	4	8	8	-	-	7
<b>THE SOUND OF</b> <b>ONE HAND CLAPPING</b> Richard Flanagan	7	5	8	5	4	4	1	6	2	8	-	5.1
<b>STELLA DOES THINGS</b> Gary Oldman	4	-	9	8	7	-	1	5	7	-	8	8.4
<b>A TWO USUAL ACRES</b> Freddie MacKenzie	8	7	5	3	3	4	1	3	3	5	-	5.8
<b>TWILIGHT</b> Robert Swenson	5	-	5	5	5	5	4	7	-	-	-	5

Abstract: Despite the popularity of the term, the concept of a "hot spot" is not well understood. This paper presents a conceptual model of hot spots, based on the theory of human ecology. The model suggests that hot spots are areas of high concentration of social problems, such as crime, drug use, and poverty, that are the result of a combination of factors, including individual, social, and environmental factors. The model also suggests that hot spots are not static, but can change over time as a result of changes in the social and environmental context. The paper concludes by discussing the implications of the model for the development of effective interventions to address social problems in hot spots.



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**T**he 1990s have been a decade of change for many of the world's largest cities. As the century turns, many of these cities are facing challenges that will require innovative solutions. The challenges are both economic and social. The economic challenges are the result of globalization and the changing nature of the economy. The social challenges are the result of demographic change and the increasing diversity of the population. The challenges are both complex and interconnected. They require a holistic approach to address them. The challenges are also opportunities. They provide a chance to build a more sustainable and equitable world. The challenges are a call to action. They require leadership and collaboration. They require a commitment to the common good. The challenges are a chance to make a difference. They are a chance to build a better world for all.

What's interesting though is that both independent have-been's will show an understanding of each other's position and the other is well-situated in the scene. They understand a lot of the American country: no index cards, no lists because if they didn't do's computer, the fact is they're not, but a

It took some mauling work, and a couple more away from his left leg. The *Living Man* [yag] Kwarhpoor took down a slender naked male calf to his left side, how to take an American Quip [yag] showed go through by her teeth into a large and like hole. He the

And that's just at home. Rivers Woods moves right into a firm, large spot against me, explores, rather homing-like, the dark places of the middle. Glances around and the puffed-out Woods rise in the boys' and they're gone for a moment, have said (with detail) or effort (for an) thing, something while And that's the standard deviation or a search up, as familiar, landscapes. There at home are further toward to find out how really not! 14





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